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EAGLE'S EYE



LET THE FIESTA BEGIN

6

THE MISSING LINK:

12

Indian Education

MOVIES

18



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EAGLE'S EYE
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Design
Steven WatsonPhotography
Jorge Morales

Summer 1995, Volume 27, No. 1

The Eagle's Eye is a student publication that serves the interests of the multicultural population at Brigham Young University. Writers are required to report on several topics each semester. The responsibility allows each student an opportunity to develop their writing and computer skills while instilling in each a knowledge of the cultural diversity on this campus. This acquired knowledge leads to a greater pride in each individual's heritage. Comments? Eagle's Eye, Student Life Publications, 128 ELWC, Brigham Young University, Provo, Utah, 84602. ISSN-0046-015

director's CORNER

BY RUSH SUMPTER

A DEVELOPMENT CYCLE

THIS TIME OF YEAR IS A FASCINATING TIME for me to think about writing this short message. I know that I am introducing a winter issue of *Eagle's Eye*, but I know that issue will be coming off the press and going into the mail during April or May. So I'm left to consider whether I should be guided more by the spirit of winter, when Mother Earth is resting, receiving strength from Father Sun and from her children to whom she has given all her strength, or should I be guided more by the rejuvenating spirit of spring, when Mother Earth quickens and brings all things to life.

This great cycle has been controlling our lives since our creation and will continue to do so, but that control is gentle, allowing each of us a great degree of independence. Within the cycle we are free to make many choices but obligated to live with the consequences. It is the natural way of growth and development. Even if we try to deny obligations that come from our choices, we cannot escape them; instead, we must work out the consequences. From this effort comes our growth.

This issue of *Eagle's Eye* focuses on issues of development. In it, readers will find an excellent article about American Indian Education, our annual articles about Lamanite Week, and a review of American Indians in film. I'm sure that no reader is surprised to note a connection between education and development, but the con-

nexion between Lamanite Week, and American Indians in film may not be so clear. Still in these areas it is the growth and development that causes us to write about them.

Much has been happening in films about American Indians recently, and much has been happening in films by American Indians. Cat Williams' article details what is happening and shows how the place of American Indians in film is developing. The films are becoming truer, departing from the unwelcome stereotypes. The Hollywood Indian is dead, living Indians are taking their places on the screen.

Progress is being made in the Lamanite Week celebration as well. The youth conference we have each year is still growing. It now plays a vital role in helping young Indian students and those from other ethnic groups understand the value of education and what they can do to prepare for college. Those who participate always sing their praises for the experience. Our Fiesta, Luau, and Pow Wow are well established. They provide an excellent reunion opportunity for alumni and friends, and they offer the campus community a chance to celebrate the diversity of important groups in our community. Each year the number of guests who come to these events increases, and the students who work to create them grow through the successful completion of their tasks.

So we invite our readers to enjoy this issue of *Eagle's Eye*. Though each issue is a challenge for our staff to produce, each issue cycles us into a period of personal growth and development. We thank our readers for their loyalty and encouragement. They give us the determination to carry on.

the STAFF

TRUE COLORS

THE EAGLE'S EYE IS BLESSED WITH THE RETURN of most of last semester's staff, with the delightful additions of Veronica Macias and Valerie Tsosie. This semester the staff graciously described one another in the sincerest fashion. To protect the guilty, names of the describers have been omitted.

Veronica Macias, also known as Vera, comes from "down in the west Texas town of El Paso." When Marty Robbins composed the song, we know without a shadow of a doubt that he was thinking of our beloved Vera. She serves as our alumni newsletter specialist. Vera is of Mexican ancestry majoring in humanities with a minor in Spanish teaching. She enjoys cooking and cleaning. She is described as a joyous spring giver, the soul of a shepherd's sandal, a fun-loving spirit, Donut Queen, fun-loving, bucolic and a good-natured soul.

Next is **Valerie Tsosie**. When one sees Val, one thinks of only one word — Ch'izh. She is a Navajo from Wide Ruins, Ariz., majoring in nursing, with a minor in Native American studies. Valerie is described as lover of freedom, down-to-earth, funny, the wizz of everyone's fizz, sympathetic, basketball demon, Woody, nonchalant and self-contained and a trend setter (wears high-tops with dresses).

Cat Williams is still a Navajo majoring in social work, with a minor in Native American studies. She is described by her peers as a humble fountain of wisdom, intelligent, the purr of passion, the brain cell Todd is missing, gets the job done, a go-getter, very aware and an incorrigible jokester.

Timothy Yazzie is still a Navajo majoring in accounting. He is described as a serious busy-bee, thoughtful, needs to attend devotionals, the feather of my

wing, a sincere spirit, Eagle's Eye bonding king, easy-going and a good-humored wise man.

Gonzo Vargas is still a Bolivian majoring in international relations. He is described as a Jeep three-wheeler, gratified chuckler, great Latin dancer, the Honk, Mambo King, Calvin and Hobbs in human form, Scamdog, hilarious and mellow, yet pestering.

Todd Wallace is still of Shawnee ancestry majoring in English with a pre-law emphasis. He is described as a jolly greeter, hilarious, terribly shy, very tall, the brain cell everyone's missing, brilliant, effervescent, an abundance of information and happy to be married.

Jorge Morales, the camera man, is still majoring in social work with a pre-med emphasis. He is described as always courteous, naive, smiler, the sole of a shepherd's sandal, a sweet spirit, superior bowling king, and a radiant man of deep faith, conviction and integrity (but don't let that fool you!).

Kevin Lafond is still the editor majoring in psychology with a pre-med emphasis. He is described as the Great Laughing Mozart, the vocal chord of my throat, a humorous spirit, calls things the way he sees them and a convivial laugher.

BY CAT WILLIAMS



Valerie Tsosie, Cat Williams, Veranica Macias
Timothy Yazzie, Ganza Vargas, Kevin Lafond, Todd Wallace
Not pictured: Jorge Morales

black history MONTH

BY KEVIN LAFOND

FULLFILLING THE DREAM

"I HAVE A DREAM THAT ONE DAY THIS NATION will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident that all men are created equal.'... With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day." (Martin Luther King)

February has been set aside as Black History Month, so the African-American culture could have the opportunity to display their royal heritage. BYU coupled with the Black Student Union gave the BYU population a great taste of the African-American culture and helped add a little bit of color to the overall atmosphere here. In history, we have the great names of Martin Luther King and Malcolm X to look to as revolutionaries in the plight for the African-American culture, but there are still pioneers today that continue to help society understand the great heritage of this people.

The African-American people were uprooted from their life of freedom in a land where they were kings and queens, and brought to America. They were forced to come to a land where their free-

dom was inhibited, where they were lowered from kings and queens to servants. Today we can see the great advances that have been made by these people. Though total equality has not been achieved, these people have made progress in attaining that end. We have great men today, such as Jesse Jackson and Thurgood Marshall, who serve as examples of the great talent that is within the African-American culture. The United States would not be the same today without the great contributions made by these people.

Black History Month began on the observed birthday of Dr. Martin Luther King with the "Walk of Life," commemorating the march that was instituted by Dr. King to lead for equal rights. As part of the evening, all were invited to commemorate a great milestone in the plight for equal rights. As an added incentive, refreshments were served and members of the Black Student Union shared some of the highlights of the march to Washington, D.C, as well as sharing some tales about the pioneers of the movement.

The month was packed with, not only pioneers of equal rights, but also black pioneers in the Church. We had the opportunity to listen to the inspiring words of Mary Sturlaugson-Eyer. Mary

was the first black woman to serve an LDS mission, following the declaration that the Priesthood be given to all worthy men. Mary is now an accomplished writer who has authored several books. Under her list of accomplished works are: *A Soul So Rebellious*, *He Restoresh My Soul*, and *A Reflection of My Soul*. In her remarks, Mary recounted the time that she spent at BYU

and the treatment that she received as an African-American student here. She arrived on campus as a recent convert and said that she sent the populace of students into shock.

Mary was shocked by many of the opinions she received as she sought to



performers from Fusion



understand the reasons for the blacks not having the Priesthood. She received answers ranging from blacks were fence-sitters in the pre-existence, to blacks were of the seed of Cain. Statements like these caused Mary great distress as she tried to gain greater knowledge about the Church and the doctrines. Her overall theme was "Out of many, we are one," which portrayed an overall message of unity. Her message also stressed the importance of overcoming the social stigmas of race and prejudice, to unify mankind. As a student here, she was exposed to a great deal of negativity. She learned that members of the Church were also unaware of the great potential of the African-American people. She stated, "We can't live in the past, but we can fix it and work on the future." This was in response to the bitterness and hatred she began to feel towards white people because of their acts of ignorance.

A great insight she shared concerned her feelings of animosity which were reciprocated and not one sided. She relayed a story of a young white man named Bob. She and many of her friends, in a predominantly black school, harassed him immensely. She explained his patience and perseverance through all the torment that he received. She said that he was a model for her on how we as individuals should stop looking to the differences among us. She admonished everyone to start focusing on the things that really matter. Mary's message was one of repairing the mistakes of the past, while securing a future. This would be a fulfillment of the vision that Dr. King had.

Two other events that were part of the month's festivities were a fashion show and a "Touch of Soul" dinner. The fashion show featured clothing indigenous of the African culture. Many were in attendance to watch the show. The show featured thirty Black Student Union members modeling the

garb of the culture. The fashions were quite a sight and showed the great affinity that the culture has for color. The beautiful colors give a greater understanding of why they are the "people of color." The Touch of Soul Dinner was a treat as well. We were treated

to a down home Southern style meal that included black eyed peas, Southern fried chicken, collard greens, coleslaw and sweet potato pie for dessert. This was a great opportunity to indulge in the succulent foods of the South. An added treat

to the evening was the entertainment provided by former Young Ambassadors, Kevin and Lita Giddens. The two shared their musical abilities with all who were there by singing "Not of Your World."

The final week of the month was filled with great activities including a talent show, an inspirational talk by Alan Cherry, the Mount Calvary Baptist Church Choir, and a big dance to close things off. Beginning with the Mount Calvary Baptist Church Choir, we were

exposed to the powerful and soulful sounds of Southern black churches. All could feel the great love that these people had for the Savior through the great energy they placed in their singing. What an added electricity given to the Memorial Lounge by the grand sounds of this group! This was a definite change from the reverent hymns that we sing in Church every Sunday.

Alan Cherry was another guest speaker who gave us an impression of the great struggle it was to establish himself as a black man in a predominantly white culture, as well as giving us an understanding of how the gospel affected his life. He shared a great deal of humor in his remarks and spoke of the

great need for fusion of ideas and values, not just submission of culture when someone joins the Church. He made note of the idea that the Church is not only a religion or set of beliefs, but it is a culture in itself. He mentioned that being sub-

merged in the LDS culture has caused him to lose his rhythm, which is a nightmare in and of itself. He also made mention of the difficulty he found in finding an eternal companion, as one of the first black members of the Church, when great stress was placed on marriage in the temple.

One of the highlights of the month was Fusion. Fusion is a program that members of the group Arrested Development performed as part of Black History Month. Their show consists of music, dance, art and history. The group toured the United States with their program, and had recently returned from performing in Florida. The word "zingabadoodee" could sum up the message that was given by the group. The word is African and is similar to the Latter-day Saint word "deseret," meaning beehive culture. The African culture is considered a beehive culture because of their great industry and ingenuity. Through a slide show presentation the group displayed the message that was hoped to be given by their tour. The great stress of the tour was to show the royal heritage of the slaves brought over many years ago. An emphasis was placed on presenting a positive image of rap and taking the stress away from violence, through the promotion of peace and harmony.

This harmony could be gained through positive music and higher learning. The group hoped to teach youth to "stop the violence," especially the violence that is dominant within African-American society. Fusion acted as a pictorial demonstration of the main emphasis of Black History month. The African-American people are a people of integrity, industry and power.



lamanite week: FIESTA

BY GONZO VARGAS

LET THE FIESTA BEGIN



LAMANITE WEEK OFFERED AN OPPORTUNITY for all to showcase their culture. Fiesta night was the celebration of the Hispanic culture. Through the hard work of the Hispanic BYU community, students were exposed to various facets of the rich Hispanic heritage. The theme "Fiesta Cruise Line" represented the imaginary outing that was taken by the 500+ students who attended the successful journey. Through the direction of an enthusiastic Dr. Ruiz, the mood was set for an unforgettable trip.



The fantastic voyage started with a fashion show that featured many talented students. The clothes featured different Hispanic regions from the tip of Central America to the southern tip of South America. The beautiful Caribbean was also part of the celebration. The journey continued, featuring professional and amateur performances. One of the many highlights was provided by Los Hermanos De Los Andes, a very powerful folkloric musical group. They motivated the large audience into being part of the rich music. The great excitement was fueled further by the Aztec music, prominently displayed by the next musical group. With their rich colors and challenging dances, the Aztec group allowed the imagination of the crowd to wander back to the beginnings of a great Hispanic civilization. To cap the beautiful journey, the audience was treated to a last stop in the great country of Mexico. With the help of performers from Lamanite Generation, the trip began with the "Mexican Hat Dance." To add more spice to the journey to Mexico, a very talented Mariachi group brought the audience to its feet. To the tune of a popular Hispanic song, "Volver a

tus Brasos Otra Vez," the Fiesta continued, uniting the crowd in a chant pleading for another musical number. The celebration ended by the traditional breaking of the "pinata," a cardboard doll filled with candy treats. To practice their own tropical rhythm, the audience participated in a dance till the Fiesta Cruiseline made its way back from the fantastic journey.

In a time when the Hispanic culture is being robbed of its positive images and being replaced by negative ones like gangs, crime and drugs, Fiesta night made a great difference. Fiesta night brought a night of unity to the growing Hispanic population at BYU and also exposed members of other cultures to a very rich image of the Hispanic community that makes up BYU.



Dancers from the Ballet Citali

BY KEVIN LAFOND

lamanite week: LUAU

DANCING IN THE ISLES

REPRESENTING NEW ZEALAND TO THE ISLAND of Tahiti, this year's Luau was an extremely memorable experience. The event was part of the Lamanite Week festivities and was definitely a "must see" event. In my opinion, it was the climax of the whole Lamanite Week extravaganza. Master of ceremonies for the evening was BYU football player Hema Heimuli, who added spice to the evening by telling jokes and by encouraging audience participation.

The evening began with a tasty meal of Polynesian food that included roast pork, chicken-long rice and white rice. To enhance the meal, dinner music was provided by Tropical Style. This group set the mood for the evening with the beautiful sounds of the islands. I could almost feel the warm ocean breeze as the group shared their harmonic sounds.

The show began with the troupe from New Zealand, who entered with a bang. The group came out with great yelps inciting the crowd to make loud uproars. The group consisted of about thirty dancers who showed the dances indigenous of the Maori culture. The hand movements relayed a message of peace. The fluidity was pleasing to the eye. The men bore a stark contrast to the women, as they arrived on stage with their warlike screams. The drums added immensely to the dance that was performed. The red lighting made the motion of the dancing men more powerful and hypnotic. The women, on the other hand, had a more calming effect as they twirled their poi balls. The power of this group was a great opener to the dance portion of the evening.

The Maori group was followed by the group representing the Island of Tonga. The group proceeded onto the stage as drums sounded their approach. As the Tongans danced, the show took on a new twist as women raced to the stage, tucking money into the clothing of the

dancers. Many people in attendance were caught off guard and wondered what was meant by these actions. Hema clarified all the confusion by announcing that all people were welcome to come onto stage and participate because the money was to be used as donations to fund future club activities. The women wore beautiful red and white dresses as the men modeled the lava-lavas that are indigenous to Tonga.

Following the Tongans were the people from the Hawaiian Islands. Before the dancers performed, a song was sung by members of the BYU football team in remembrance of John Farley, a former BYU football coach who passed away recently. The song ended in the touching words, "Let me walk through paradise with you." The Hawaiians flooded the stage at the closing of the tribute and gave everyone a glimpse of what Hawaii has to offer those who come there. The dancing of this group was very fast paced and had intricate flowing hand movements. The group ended with another tribute to John Farley in the form of a dance, which included moves from basketball and football.

The Fiji Islands were represented next. These dancers were the most colorful of all the groups who performed. The hand gestures made by these dancers were the most intricate and were the fastest of the night.

The last island to be represented was the showstopper. Dances from the island of Tahiti, with their grass skirts and fast-paced hip flexion, were the eye-catchers of the show. It was amazing to notice how the men were able to steal the show with their powerful movements. (This could also have been due to the fact that the majority of those in attendance were women.) The Tahitian dance ended with a dance exchange between a woman doing the hula and a warrior man contrasting her with a strong dance of his own.

If the dancing of these groups wasn't enough to excite the audience, there was still more to come. The finale of the

evening was none other than the fire dancers. They kept the audience on the edge of their seats as they twirled flaming batons around their bodies. One man even placed the burning ends of the baton on the bottoms of his feet.

For those people who were not able to see this year's show, it would be a great idea to begin planning to attend next year. For those of you who attended, savor the memory and look forward to an even better time next year. This is a great opportunity for us all to gain a greater understanding and love for the Polynesian Islands, not to mention a great opportunity to feast upon the foods indigenous to the islands. The Luau definitely gets two thumbs up.



Luana Ataa

Photo by Jorge Morales

lamanite week: POW-WOW

BY TODD WALLACE

THE 14TH ANNUAL HAROLD CEDARTREE POW-WOW



Illustration by Steven Watson

HUNDREDS OF SPECTATORS WERE DRAWN TO BYU to watch this year's Lamanite Pow-Wow. The assembly of dancers and drum groups was impressive. With a dozen dance categories, the spectators were provided with an ample sampling of the kinds of dances that are performed by a number of different tribes. Each performance relayed the unique and dazzling history behind each dance and tribe. The individual contestants came from all over the western United States, from Nebraska to Nevada.

Congratulations go out to all of the participants and winners of the various dance contests. The contest winners of the 14th annual Harold Cedartree Dance Competition are as follows:

Men's Traditional: 1st Place: Al Blackbird, an Omaha from Macy, Neb.; 2nd Place: Bill Hayer, a Maricopa, from Ft. Hall, Idaho; 3rd Place: Sheldon Shebala, a Navajo from Bluff, Utah.

Men's Fancy: 1st Place: Shawn Yazzie, a Navajo, from Farmington, N.M.; 2nd Place: Valdis Joe, a Navajo from Montezuma Creek, Utah; 3rd Place: Shon Taylor, a Pueblo from Salt Lake City, Utah.

Men's Grass: 1st Place: Calbert Lameman, a Navajo from Cedar City, Utah; 2nd Place: Todd Tendoy, a Shoshone from Blackfoot, Idaho; 3rd Place: Corwin Suthein, an Assiniboine from Rexburg, Idaho.

Women's Traditional: 1st Place: Rare Ann Abrahamson, a Sho-Ban from Ft. Hall, Idaho; 2nd Place: Joyce Haynes, a Shoshone from Pocatello, Idaho; 3rd Place: Alberta Yazzie, a Navajo-Arapaho from Rigby, Idaho.

Women's Fancy: 1st Place: Denise Taylor, a Pueblo from Salt Lake City, Utah; 2nd Place: Linda Yazzie, a Navajo-Arapaho from Rigby, Idaho; 3rd Place: Denaye Jack, a Navajo from Elko, Nev.

Women's Jingle: 1st Place: Saundra Arrowwhite, a Shoshone from Ft. Hall, Idaho; 2nd Place: Johna Blackhair, a Chippewa-Creek from Ft. Duchesne, Utah; 3rd Place: Tina Warren, a Navajo from Bluff, Utah.

Boy's Traditional: 1st Place: Brando Jack, a Navajo from Elko, Nev.; 2nd Place: Travis Warren, a Navajo from Red Mesa, Ariz.; Third Place: Sun Duncan, a Ute from Roosevelt, Utah.

Boy's Fancy: 1st Place: Daryl Jack, a Navajo from Elko, Nev.; 2nd Place: Olin Harvey, a Navajo from Window Rock, Ariz.; 3rd Place: Freeland Jishie, a Navajo from Lukachukai, Ariz.

Boy's Grass: 1st Place: Lee Jack Junior, a Navajo from Elko, Nev.; 2nd Place: Shawn Eskee, a Navajo from Red Mesa, Ariz.; Third Place: Terry J. Warren, a Navajo from Red Mesa, Ariz.

Girl's Traditional: 1st Place: Ferlinda Fisher, a Navajo from Lukachukai, Ariz.; 2nd Place: Winter Dawn Warren, a Navajo from Red Mesa, Ariz.; 3rd Place: Jessica Stump, a Shoshone-Bannock from Ft. Hall, Idaho.

Girl's Fancy: 1st Place: Rachel Kaiyou, a Shoshone-Bannock-Kiowa from Pocatello, Idaho; 2nd Place: Janice Oney, a Navajo from West Valley City, Utah; 3rd Place: Tanya Yazzie, a Navajo from West Valley City, Utah.

Girl's Jingle: 1st Place: Willow Abrahamson, a Shoshone from Ft. Hall, Idaho; 2nd Place: Stevie Murphy, a Shoshone from Ft. Hall, Idaho; 3rd Place: Arelia Begay, a Navajo from Window Rock, Ariz.

BY VALERIE TSOSIE

lamanite week: SPORTS

PLAY SOME BALL!

LAMANITE BASKETBALL & VOLLEYBALL TOURNAMENT

SWOOSH! BEEEEP! FOUL! SIDEOUT! NET!

Score! were just a few of the sounds heard on March 25th. This was the finale for Lamanite Week, a basketball and coed volleyball tournament. According to Shaun McAlmont, the advisor for the event, "The sports tournament was meant to be a release from all of the other activities ... [experience] the thrill of competition." This was the first year that this event was held. In the past there has been a Lamanite Fun Run, but the involvement of the students and community was not very high. The tournament was proposed to increase the involvement of students and the community. It did prove to be successful. There were more than 200 people who participated.

There were six women's basketball teams that competed to earn the championship title. Included in the teams were BSU (Black Student Union), TMF (Tribe of Many Feathers), and other local teams. One of the major setbacks was not having enough time or space for the tournament to take place. Brigham Young University's intramural basketball was in operation at the time of the tournament, which left only a limited amount of space and time for the games. The women's team that walked away with the T-shirts and medallions was Storm, a group of girls from Salt Lake and the Orem/Provo area. They triumphed with a score of 33 to 23 in their last game, which was a true competition between players and referees.

The men's basketball consisted of eight teams that had a wide variety of age groups. In this group there were a couple of teams that were old time rivalries from the Salt Lake area. Shaun says, "With any contact sport, there will always be problems." Shaun also commented that, in the future, they need to stress the rules and limits. This all proved to be worth it when the winning team was the Blazers, a group of older men that showed the

young guys how to play the game. They made a comeback at the end of the game, winning 48 to 46. These games provided plenty of opportunities for the outside community to get involved, not just your regular college students.

Coed volleyball had eight different teams that competed to be in the number one spot. Another main problem was having two kinds of sports tournaments going on at the same time. Some students had a hard time choosing between the two, so they just ended up going from one sport to the other between breaks. The Polynesian Club showed us how to play the sideout sport. They toughed it out the longest winning 2 sets against their rivals, the BearChief team. Teamwork is definitely the name of the game.

Although this was the first year this kind of tournament was held for Lamanite Week, it proved very successful. It also gave the planners new goals to work on. They really did experience the "thrill of competition." Carminda Ranches, a member of the Storm team sums it up best when she says, "We had a lot of talent and we played smart ball ... which makes an unstoppable combination." Some of the major contributors that made all this happen were the three student helpers. They were Dan Jensen, Annette Bell and Summer Kitashima. Each of the referees that donated his or her time, made the games run smoothly. We thank these people who really know how to "Play Some Ball" and have some fun.



Women's Basketball-Storm
1st row: Bernita Bennett, Neda Brown, Wenana Gray, and Sondy Yellow.
2nd row: Carminda Ranches, Jaann Kalauli, Tana Treetap, Bill Weeks, Karen Dahozy, Geniel Harrison and Kim Hansen.



Men's Basketball-Blazers
1st row: Darold McDade, Loren Joseph, Elton Loy.
2nd row: Dee Baxter, Jae Blackbird, Cecil Curley, Bryon Joseph, and Sanny Brown.



Coed Volleyball-Polynesian Club
1st row: Liné Tuitupou, Kris Johnson, U'i Afuala.
2nd row: Lucky Jennings, Saliata Fana, Jr., Dan Afuala.



Lamanite Sports Tournament Committee
1st raw: Shaun McAlmont, Dan Jansen.
2nd raw: Summer Kitashima, Annette Bell

Photos by Jorge Morales

youth CONFERENCE

BY JORGE MORALES

FINDING THE HERO IN YOU



Counselor Wilton Leounonoe and his group of high school students

LAMANITE WEEK BRINGS CULTURAL AWARENESS to many of the students at Brigham Young University. Not only do we learn of the diverse cultures that actively participate at this University, but the participants themselves learn of their own cultural heritage.

As part of Lamanite Week activities, BYU hosted its annual Youth Conference. The conference assists in the recruiting of multicultural students in the U.S. by allowing the youths to become familiar with the BYU campus and the people who are currently attending the University. It also allows students to grow spiritually by providing workshops that support the ideals of the Church of Jesus Christ of Latter-day Saints.

Registration began on Wednesday, March 22, for the students who attended the conference. This first day would turn out to be a great ice-breaking evening as they had the great opportunity to experience the beautiful Polynesian culture.

The one hundred fifty-three high school students satisfied their hunger with a tasty luau and were later entertained by the beautifully and well presented luau show. The youth were ecstatic to feel the vibrant Polynesian gift to communicate history through dance and music. The youth enjoyed a great evening feeling the warmth of the University as well as that of the numerous host families who volunteered their homes as shelter for the conference participants.

The following morning all of the young men and women experienced a different angle of the program. Several workshops were prepared well in advance to intrinsically strengthen the youth knowing well of the struggles and challenges that they must face.

One student was asked what his biggest struggle was as a high school student. Not surprisingly he said — gangs. He related an incident where one of his friends was shot by another youth. He expressed his

instilled fear of walking around the neighborhoods and school without protection. This protection, by the way, happened to be a small pocket knife.

How are the youth supposed to feel about themselves and others if they are surrounded by such an environment? This is why Raquel Petrus and Ken Sekaquaptewa organized several guest speakers to provide suggestions as to how one can cope with the everyday struggle of being a participant of society.

Ramona Nez spoke on setting goals as tools to keep one organized and focused. Al Harrington spoke on the importance of maintaining one's culture as one travel from one social location to another. The manner in which this is possible is to share your culture. Joyce Ah You touched the hearts of the youth by sharing from her heart the people who have influenced her life. Her workshop centered around "Finding Your Hero." At the end of her presentation she bore testimony that the only unchanging hero is the Savior. Dr. Chris Ruiz touched on the importance of maintaining a positive self esteem. Victor Guzman related his experience on dating and maintaining integrity and a high standard of morality. Denise Alley sparked Friday morning with a motivational talk and Shawn McAlmont brought the workshops to a close as he related his experiences in overcoming peer pressure.

The youth began the conference with timid emotions, but as the theme began to sink into their minds and hearts, "Finding The Hero In You," it was evident that the atmosphere was pleasant and desirable. The Lamanite Generation performance proved to be another bonding experience as the youth felt a colorful blend of cultures unified in the expression of one simple message — that of being children of God. We shouldn't forget the celestial culture that we should strive to represent. The Native American culture had a great Pow Wow Friday that represented an array of tribes which showed a high regard of respect for one another.

Saturday morning as the sun peaked over the mountain, the youth gathered to share with each other the valuable gift

lamanite GENERATION

that they had diligently worked for throughout their lives. The bearing of testimony placed a stamp of success to the program. Feelings of new found friends and self worth grew brighter as rays of truth found acceptance.

Finding the hero in ones self is a challenge we all face in life. As we come to love ourselves we achieve the ability to love others. The light that is required to love ourselves is a light that is worth perusing, a light that makes known the path that we should travel, protects from all harm, a light that warms and comforts when we find ourselves alone.

SUMMER TOUR

BY TIMOTHY YAZZIE

STARTING MAY 1, 1995, LAMANITE GENERATION will again be on tour to share their talents with a select region of the world. This summer the tour is scheduled for Eastern Europe. Approximately 40 students and 6 tour directors will be making the tour this year. Performing students are not only preparing artistic dances, but are also preparing to understand the cultural differences between their culture and the host countries' cultures. The cultural preparation is done through a mandatory four-credit-hour class.

Accompanying the performers are six selected tour leaders. Currently, four tour positions exist to compliment the tour. These positions are: artistic director (Janielle Christensen), cultural advisor (Ed Morrell), tour manager (Rex Lewis Barrington), and technical director (John Shurtliff). The other two tour leader positions will be filled by Ed Morrell's and Russell Barrington's spouses.

Lamanite Generation will be performing 15 to 20 Polynesian, Latin and American Indian dances on their scheduled tour. The tour will begin on May 1, 1995 in Prague, Czechoslovakia, and run through the countries Slovakia, Hungary, Romania, Croatia and Austria. The Church of Jesus Christ of Latter-day Saints will be sponsoring the tour, as usual, but in some cities Lamanite Generation will be co-sponsored. In Hungary, one performance will be co-sponsored by Interconcert (a government organization) and another performance will be co-sponsored by a local Hungarian television station. In Romania, The American European Chamber of Commerce will co-sponsor a performance. Finally, in Czechoslovakia a local television station will also co-sponsor a performance.



Hama Sadler

Photo by Jorge Morales

THE INDIAN LINK EDUCATION

BY VALERIE TSOSIE



Matt Taylor

PHOTOS BY JORG MORALES

hat is Indian education? To many government officials in the early twentieth century, Indian education meant complete eradication of the Indian culture and language. The first Indian boarding school, in Carlisle, Penn., had a motto that said, "Kill the Indian, save the man." Then later,

during the mid-twentieth century the government tried to amend the wrongs of its past. In doing so, it set up programs that were supposed to give the minority populations an equal opportunity. Today, Indian education is lacking in funds and real change. The main focus of Indian education is to provide a doorway to mainstream America — success. A profound plea comes from one of the great Navajo chiefs, Chief Manuelito:

"My grandchild, the whites have many things which we, Navajos, need. But we cannot get them. It is as though the whites were in a grassy canyon and there they have wagons, plows, and plenty of food. We, Navajos, are up on the dry mesa. We can hear them talking but we cannot get to them. My grandchild. Education is the ladder. Tell our people to take it."

What has become of that great plea? Where are the grandchildren? What happened to the ladder? As Howard Rainer, the program administrator for Native American Educational Outreach Programs, reports there are about two million Native Americans in the United States, of which over half are under the age of 25. Yet, the number of Native American students in college and high school is not nearly as high as the existing population. More than 60% of the Native American college students drop out within their first semester. Why is there such a high rate of high school and college dropouts? There are a complex set of reasons that contribute to this fact, but the main ones are negative experiences of the past, confusion of identity and lack of real support. Although there is a huge number of students who drop out, the numbers are slowly decreasing. We need to focus on our successful students and the growing support for education in

each of the communities and families. This is our time to make a difference and bring forth the great change that has been foretold.

A Navajo parent relates her experience (at the age of seven, having never left the reservation) being taken to her first boarding school:

"... them woman takes you by the hand and takes you inside and the first thing they do is take down your bun. The first thing they do is cut off your hair and you been told your whole life that your never cut your hair recklessly because that is your life. And that's the first thing them women does is cut off your hair. And you see that long, black hair drop, and it's like they take out your heart and they give you this cold thing that beats inside. And now you're gonna just be like them. You're gonna be cold. You're never gonna be happy or have that warm feeling and attitude towards life anymore. That's what it feels like, like taking your heart out and putting in a cold river pebble."

This is just one example of stripping a person of their culture that has been practiced. This didn't just happen at that particular boarding school, it happened at various Indian boarding schools throughout the United States. No wonder many children don't believe in education. Although this happened many years ago, the victims of these tragic situations are now grandparents and maybe even parents of the children today. Parents pass this unwillingness to be taught on to their children. Ken Sekaquaptewa, assistant director of Multicultural Student Services, agrees saying, "If you don't get positive feedback, then you will not think that the process [of education] is important. You will think that the process is faulty somewhere." These practices of stripping culture from a person are direct results of ignorance, discrimination and bigotry. Although these ideas may never go away, there is no reason our students today should experience the same betrayal of trust our ancestors did. We are still here



Y GRANDCHILD, THE WHITES HAVE MANY
THINGS WHICH WE, NAVAJOS, NEED...EDUCATION
IS THE LADDER. TELL OUR PEOPLE TO TAKE IT.



Corlene Goodman – Mountain View High School



Rosino Dee – BYU

and claiming each of our sovereign nations. Surely, this should be proof enough of our stamina, so our endeavors in education should compare.

Tamara Ellis from Kaibeto, Ariz., proves having this kind of courage and strength in her striving for an education. She is a senior at Mountain View High School, hoping to become an interpreter of sign language for the deaf culture. Although it was difficult to move from the reservation to attend an inner city public school, she did so with high hopes of her future. At her school there are only a handful of Indian students, who have formed an Indian club. She says, "We learn a lot of things about other cultures ... we understand it [their culture] more ... understand where they came from and they understand [us]." Tamara demonstrates that getting an education is not just acquiring a good career but it is a time of learning about those around us. We need to take the time to see things from another's point of view, so we may be able to understand more fully their perspective.

James Tree, from Polacca, Ariz., is a junior majoring in occupational therapy at BYU. He is also a member of Lamanite Generation, a musical touring group. His example shows us that gaining an education is possible. Although he had to leave his family to earn his education, he says that his grandmother, who had to leave school while she was in junior high school to support her family, was one of his great motivators. He says, "What helps ... is to keep in mind what kind of difference [you] can make in the future. Also ... realize that you can make a difference in other people's lives,



Kalli Jo Joe – Mountain View High School

IN REALITY, TRADITIONAL VALUES PLAY A VITAL ROLE IN EDUCATION. FROM A NATIVE AMERICAN STAND-POINT, EDUCATING ONE'S SELF IS A LIFELONG PROCESS.

if you continue your education. And if you don't [continue] it's going to be harder and you may not even have that chance to make a difference."

Another aspect of Indian education is the teaching of traditional values. Many students, according to Howard Rainer, are lacking in this category, which leaves no foundation for the students to build upon. Howard says "These values are reverence really for the land, reverence really for life, reverence really for spiritual things and that is traditional values in its essence." If the children don't learn at an early age respect and reverence for Mother Earth, they find it difficult to orient themselves in society. On the other hand there are those students who are never exposed to any traditional culture, who never end up serving their people. This becomes a stumbling block for students as they enter school, because they don't know their purpose.

This responsibility of teaching culture ends up being on the parents' shoulders because they will be

the main source of such information. Kallie Jo Joe, from Kayenta, Ariz., a junior at Mountain View High School, relates her own experience moving from the reservation seven years ago. She says that it was difficult at first. "I saw a bunch of white people ... I miss[ed] home." She goes on to say that she still "feels out of place." She comes from a family educated in the traditional values and her parents encourage her to learn about her culture. It is difficult because there are no real sources, except those at home and the small Indian Club. She soon learned to adjust to her new atmosphere and is doing well in school. She likes math and loves sports. She tries out for the different teams every year even though she isn't chosen. She just says, "If they don't think I'm good enough that's their loss." Kallie shows us that the attitudes we have play a very important role in our experiences. She has a keen outlook on life that is easy to catch.

What are traditional values and education? Many would argue that cultural teachings and customs are walls in educating our youth. In reality, traditional values play a vital role in education. From a Native American standpoint, educating one's self is a lifelong process. That is why many elderly people are respected. They have had the experience that many of us as youth lack. When education is enclosed in the context of a classroom, many students cannot relate. Native Americans do value education. We just need to realize the tools that a modern education gives to us, such as having the tools to write a resume or make changes in your own life.

Rosina Dee, from Montezuma Creek, Utah, is in her second year at BYU majoring in social work. She was converted to the Church of Jesus Christ of Latter-day Saints at the age of 19. Before that time she was exposed only to traditional values, which still play a big role in her life. She says, "There are a lot of Medicine Men and Shamen in my family like my grandfathers. ... They stress the importance of education and ... to walk in beauty, the Navajo philosophy." She also relates that her parents are not formally educated, but they still possess an intelligence that can't



Bella Johnson and Jim Dandy – BYU



Nyree Fox

be measured in a school. She says that it is possible to have success in both worlds. Gaining an education is the key.

The lack of real support for students attending schools comes in the form of no funds, no parental encouragement or no role models. According to LaVay Talk, a multicultural financial aid counselor and mother of four, there has been an increase in the support for students within the last few years. She says, "Society is less reluctant to aid Indian children or the community at large to learn from each other. There are more federal programs not only to educate bilingual children but inner city students about their culture. Indian education still has much more growth in the future but I feel good about what is happening and the direction we are going." We have all the tools that we could possibly need to gain an education. Go out there and take advantage of it.

Jimmy Benally, the associate director of Multicultural Student Services and a father of five daughters, comments on the process of education. "The success of the student is directly related to parental involvement and support." He goes on to say that there needs to be more programs to help parents support their children. One thing is certain, our ancestors, who are indirectly our parents "... had the insight and understanding that education in the long run was what the Native American needed to be able to stand and be someone." Therefore, they provided a way to have monies set aside specifically for that purpose. Although there may not be parental support, "If there's

a will, there's a way," says Nyree Fox. She is currently a second-year student majoring in early childhood education. She is a Blackfoot/Sioux from Alberta, Canada.

Often families become role models for students. Such is the case for Matt Taylor, a senior from Crystal, N.M. majoring in social psychology. He is also a member of Lamanite Generation. He says that his greatest role model was his foster mother. Although he is the youngest in his family, he is the first to go to college. His motivation for staying in school was knowing that "Education is the key to succeeding ... a high school diploma just doesn't cut it anymore." We can make anyone who encourages us our role model because they are cheering for us.

Indian education could mean many things but it all adds up to one thing, being able to represent your people in society, not just as a Native American, but as an example of success (success not only in the monetary sense, but in extending limits that people place on you). There are great achievements yet to be made, but our work is never diminished by that fact, it only becomes enlightened. Education is the missing link. It links people across different cultures. It links people back to their heritage and culture. It also links one's present to their future. So take part and become a link for generations to come.

MOVIES

BY CAT WILLIAMS

Several years ago I was babysitting Misty, a bright five-year-old. As we were playing I asked, "Misty, what's an Indian?" She stopped playing and thought about it for a while.

"An Indian has long hair and wears feathers. He rides a horse and dances," she replied.

I then asked her, "Misty, am I an Indian?" By then she was sitting on my lap thinking about my question. After a few moments, she looked at me straight in the eyes and said, "You're a fake Indian!"

Although I laughed about it then and laugh about it now, it often makes me wonder about

the images that the mass media, particularly the movie industry, have caused. If society defines American Indians by the stereotypes and false impressions produced by the media, then it is true, I am a fake Indian.

My introduction to "Cowboy and Indian" movies included John Wayne and Tonto whose only purpose was to serve his white master, Kimosabe, alias, the Lone Ranger. I frequently cheered for the U.S. Calvary as they fought the bad guys — the Indians. Since the Indians always delayed progress, such as the formation of new settlements, they were merely a pest problem to be dealt with, after all, "the only good Indian was a dead Indian."

In the midst of chaos, a heroic light motif introduced John Wayne. His shiny medals and belt buckles only proved his dignified leadership abilities. Yes, he knew how to handle the "Indian problem" and would eventually lead his calvary to victory. In the battle scenes, Indians would gallop from a hill yelling in high screeches while aimlessly shooting either guns or bows and arrows. Sometimes they just fell off their horses for no reason, wig and all.

Children who imitated these movies always wanted to be the cowboy because Indians inevitably got killed leaving the cowboy victorious. So it was, if you ended up being an Indian, your life expectancy wasn't very long.

Not much regard was given to individual Indian tribes in early films portraying Indians. All that was required were black braided wigs, feathers, a few hand signs, occasional grunts here and there and, of course, the lovely generic princess named Pretty Desert Turnip. In the book *The Pretend Indians* it states "movie makers focused on the tribes of the Sioux and the Apache, who thus became the white man's Indian, molded and cast in the white man's mind as he wanted them to be, but projected before the viewer's eye as convincingly authentic. Indians from all tribes were cast in the image of rearranged reality. The prototype of the Hollywood Indian was treacherous, vicious, cruel, lazy, stupid, dirty, speaking in ughs and grunts, and often quite drunk," (Bataille and Silet, 1980).

The lack of regard for the uniqueness of tribal differences could explain why Arapahos, Comanches, Apaches and Navajos all lived in the small radius of Monument Valley, Utah, a famous and popular filming location. It also could explain an incident one of my childhood friends experienced at the Grand Canyon.

Winona always braided her long, thick hair in two. As she was walking around doing what tourists do, a white woman approached her with her right hand raised to a square with the palm flat. The woman said "How." Winona shrugged her shoulders and said "I

don't know. Why are you asking me?" and went about her way. ("Hau Kola" is an actual greeting in Lakota.)

On the other side of the spectrum, the decade of political correctness has given birth to a more positive change in the portrayal of Indians in film. With the change has come the popularity of Native American cultures, such as: art, songs, dances and mythology. Suddenly, people from all parts of the world have a great-grandmother who is Cherokee and if they're fortunate, she was a princess. I suppose that the dominant culture finds indigenous art and religion so spellbinding because the Great American Melting Pot doesn't satisfy their hunger for an absolute culture they can call their own. They must take from another by collecting cultural art and artifacts, as if owning or wearing them will provide a cultural identity of some kind. However, they devalue the art's spiritual significance.

Most of the credit for the popularity of American Indian cultures should be given to the mass media. Now more than ever before, the film industry has produced films portraying Indians in a more humanistic manner. Films such as *Dances With Wolves*, *Last of the Mohicans* and Columbia Pictures' *Geronimo* have start-



Chris Eye • a graduate student in filmmaking at New York University



ed a trend toward a more reliable depiction of Native American history. They put aside the fact that Chief Ten Bears was Comanche, not Lakota, and the homeland of the Chiricahua Apache is southern Arizona, not central Utah.

"I believe that the appropriation of Native culture is just the continuation of America's exploitation of Native America. They have just about got all the land, now they want to own the culture and its history by appropriation and exploitation. It is very sad, but certainly not new. We just have to support the efforts of our growing talent in the [film industry] in every way we can," said George Burdeau, Blackfeet, director of Turner Network Television's (TNT) *The Plains: Part One and Part Two*, regarding the capitalization of Native American cultures.

This gradual change toward accuracy and humanism of Native Americans in film is far different from earlier stereotypical "cowboy and Indian" type of movies. In the past, Caucasian actors were cast as Native Americans. This gradual change has evolved to include actors who have physical characteristics of Native Americans to fill the roles. Actor and director, Lou Diamond-Phillips, a Hispanic, has taken upon himself this matter. Regarding *Sioux City*, a motion picture which he directed and starred as the lead role, Diamond-Phillips told *Indian Country Today*, "It's just this face, I guess — I now have the wonderful opportunity to represent so many different cultures and tell many stories. ... There are contemporary stories of interest revolving around Native Americans and featuring role models who aren't all blond-haired and blue-eyed."

"It's not a bad film," said Sonny Skyhawk regarding *Sioux City*, "but it's still Hollywood as usual. It's only a

little better color coded. Instead of applying make-up to a white person, they used someone who looks Indian. He's dark, has long hair, but he's still not an American Indian."

Sonny Skyhawk, Sicangu Lakota Sioux, is the founder of American Indians in Film, an international advocacy and consulting organization whose focus is to enhance the image, persona and portrayal of the American Indian in the mediums of film and television. Skyhawk played a Comanche bounty hunter as well as the film's Native American consultant for Columbia Pictures' *Geronimo*.

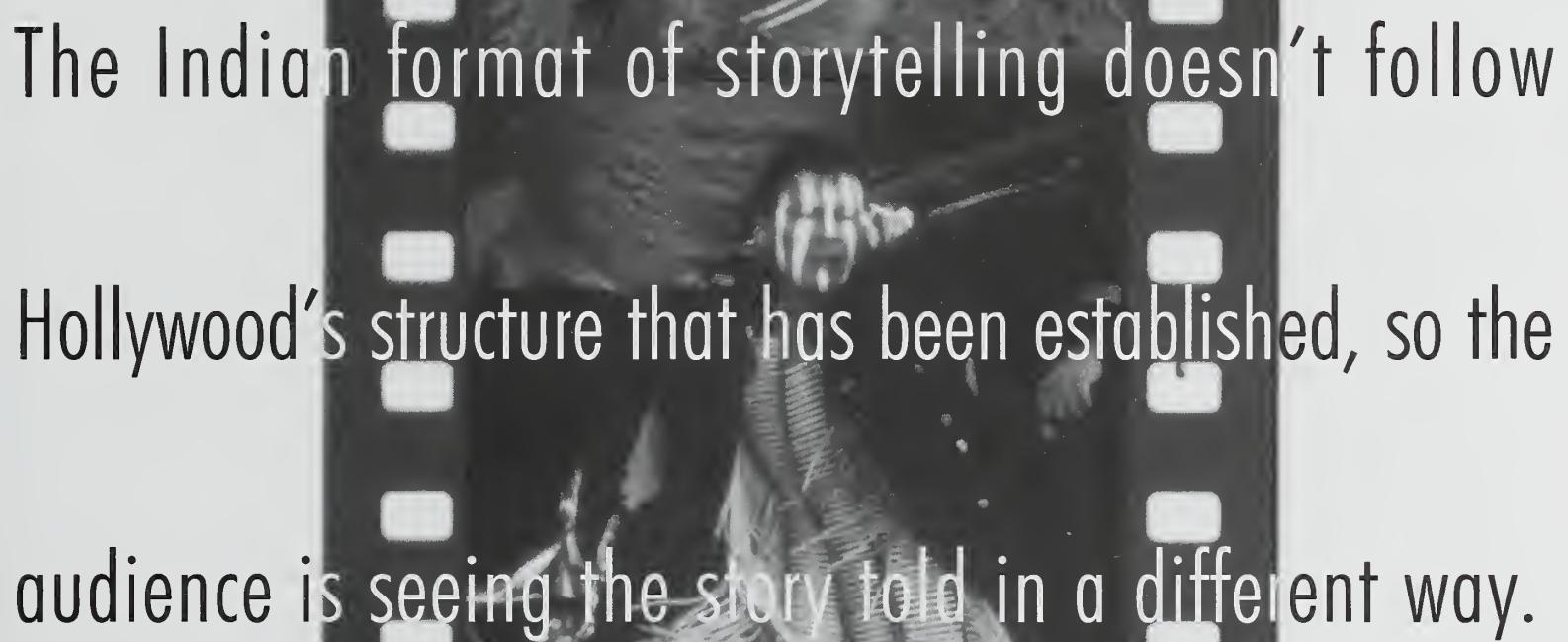
Almost gone is Hollywood's need for caucasian actors filling in as Native Americans such as Burt Reynolds as Navajo Joe, Dustin Hoffman as Little Bigman, Robbie Benson as Billie Mills and Chuck Connors as Geronimo. Perhaps mainstream society has caught a glimpse of imitation Indians by nominating Joan Chen, Chinese, for distinction as a worst actress nominee at the 15th Annual Golden Raspberry awards. Chen portrayed an Alaskan native in the motion picture *On Deadly Ground*.

In a personal interview with Chris Eyre, a graduate student in filmmaking at New York University, Eyre said, "It's my estimation that the over culture and the populace doesn't identify with Native Americans. They have their own version of romantic Native America that is commercialized and romantic nostalgia, but they have no identification with actual Native America, and that's the problem right there." Eyre is a twenty-six year old Cheyenne/Arapaho director whose latest work entitled *Tenacity* was screened at the 1995 Sundance Film Festival.

Eyre continued, "take *Dances With Wolves* and *Last of the Mohicans*. You see Kevin Costner and Daniel Day-Lewis suffering for the Indians, so we can suffer for them as Americans. In order for the over culture to identify with other people, they have to see themselves as the vehicle that empathizes with that people. You should be able to look at other people and realize they are people. That's ideally what should happen. ... If you want to empathize or understand people, you have to see people from their perspective."

During a panel discussion of Native American filmmakers at the 1994 Sundance Film Festival, director Alanis Obomsawin, Abenaki, said a person "cannot be a good director without being a good storyteller." Director Norman Brown, Navajo, from Tuba City, Ariz., explained "What makes us [Native Americans] distinct is where we come from. Our driving force is our love for our people. We were never able to express ourselves positively [before]. We can now look at ourselves through our eyes and see how we feel and how we see things." Brown went on to say that in his films, he uses "an ancient storytelling format."

This ancient storytelling format, known as the synchronic world view, includes what Native American



The Indian format of storytelling doesn't follow
Hollywood's structure that has been established, so the
audience is seeing the story told in a different way.

© 1993 TBS, Inc. • The Native Americans • photographs by Monty Roessel

directors producers and actors have deeply embedded in their cultures. It combines the interaction of the sacred in time and space. Synchronic is sacred and cyclical, like a hoop. In the synchronic world, man works with the delicate balance of nature, not against it. Tradition mythology and harmony with oneself, people nature and the cosmos are crucial elements.

In describing this format, Chris Eyre said, "The Indian format of storytelling doesn't follow Hollywood's structure that has been established, so the audience is seeing the story told in a different way. It'll start to emerge with Native American filmmakers because you can already see a different aesthetic." Eyre related the importance of using Mother Earth as a character in his films. "When you shoot the land, you're shooting something that is giving to people whether they know it or not. It doesn't follow what people understand in the mainstream and they say, 'man, this is boring. What are you saying?' They call it *experimental* then. It's a curious thing, but two-story formats are merging and becoming established," said Eyre.

Film is creatively used by Alanis Obomsawin, whose film *Kanehsatake — 270 Years of Resistance* was featured at the 1994 Sundance Film Festival. Obomsawin's introduction to film began in the early 1960s when a short film about her work to get a swimming pool for young people on her reserve caught the attention of producers. She was asked if she would be a consultant for other films about Native American people. She soon realized that she was needed for the sole purpose of "opening doors" so directors could get material they couldn't get otherwise. As a result, Obomsawin began directing films "so children could go to school and see that their ancestors are good people and learn things that are important in growing up."

Like Norman Brown, Obomsawin's interest in filmmaking grew from a love for her people. In a presenta-

tion given at Brigham Young University, Obomsawin said, "My main interest was education and wanting to make changes. I made films that dealt with social change to make my people see what was happening and to change laws." She has used film to tell Native American history in the classroom. This enables children to hear and see the contributions of their ancestors as well as giving them something to be proud of.

Credit should be given to the box office hit *Dances With Wolves*. Costner took on a more humanistic and accurate account about the cultures they portray as compared to the earlier "cowboy kill ignoble savage" films. At least we learn that Indians do weep when family members die. Dr. Paul A. Cox, dean of Honors and General Education at BYU said, "I have yet to see a single Hollywood film that comes close to portraying indigenous people as sophisticated, caring, loving human beings. And that even includes Kevin Costner's movie, *Dances With Wolves*. I still think we get some sort of cardboard cut-out portrayal of Native Americans. At least we hear in Costner's film that they speak and they have a language. It was the first time we heard more than 'buga buga buga' and actually realize that these people can communicate with each other. I'll be thrilled when we see indigenous people portrayed in films not as the guys who blowgun you to death, not as the savages beating their drums out in the dark or as in the case of Costner's film 'the human wallpaper' over which is portrayed the romance and travail of white Europeans."

From the time that Christopher Columbus was found lost at sea, only one side has been told. The film industry has made attempts to depict what they consider a Native American account would be, but it's not authentic. "These movies are about us, but not by us," said Susan Shown-Harjo, president and executive director of the Morning Star Institute, a non-profit

organization founded in 1984 for Native American cultural rights and arts advocacy.

Self-representation is everything to Chris Eyre who said, "When I do my work, it's authentic of my perception as an Indian person." Eyre explained that there are two different reasons that films are made — making money or telling a story. "To me, it's not about filmmaking. Film is secondary. It's about the Ute tribe losing half of their reservation last year. It's about the return of the remains of the Cheyenne. That's what it's about." Eyre is on the board of directors of the Native American Producers Alliance (NAPA), a national non-profit organization based in Boulder, Colo. NAPA consists of enrolled tribal members working in video and film as writers, producers and directors. This national support group advocates self-representation and supports emerging Native American film and videomakers. NAPA recently sponsored its first film festival, "Imagining Indians," in Scottsdale, Ariz. Inquiries may be directed to NAPA President Ava Hamilton, Arapaho, at (303) 473-0421.

After being in the film industry for more than twenty years, George Burdeau is pleased with the evolution toward a more accurate portrayal of American Indians. He recalled an experience he had early in his career while working on the film *Nobody Loves A Drunken Indian* starring Anthony Quinn. "There were so many instances of disrespect toward Indian people that I witnessed during the filming. I came away with a bad taste in my mouth." Frustration was high. Rather than withdrawing from film, Burdeau decided to tackle the problem head-on with the help of some friends. They collectively decided "the only way we would see a change [in] how Indians were portrayed in film was when we began making those films ourselves — when we got behind the camera and produced, directed, acted and wrote the scripts. Well, now twenty-some years later,

that is beginning to happen," said Burdeau in a personal interview.

The opportunity to direct *The Plains: Parts One and Two* didn't happen overnight for George Burdeau. Jonathan Taplin, executive producer of TNT's *The Plains: Part One and Part Two*, earnestly sought a Native American director. He said "the thing that really caught my interest was the notion that it would be made by Native American filmmakers. When I went out to try and find the best Native American filmmaker, the one name that was on everyone's list was George Burdeau."

"The Native American initiative was envisioned by Turner [in which] TNT would produce a series of TV dramatic films to be aired," said George Burdeau.

Having directed the first two hours of TNT's *The Native American* series was difficult for George Burdeau, foremost because he doesn't consider himself to be a tribal historian. "My job as a director was to creatively take the information and materials gathered by researchers and tribal people who spent most of their lives carrying the history and turn it into television," said Burdeau.

For the most part, only one side has been told. That one side has been recorded in countless books, manuscripts and official government documents that fill libraries throughout the world. At the 1994 Sundance Film Festival, Susan Shown-Harjo said that film is for "making history right for the first time — not so much for entertainment, but setting hundreds of years right."

I firmly believe that when history is rewritten and refilmed from a Native American's perspective, neither Kit Carson nor Buffalo Bill Cody will be portrayed as the heroic grandiose figures that mainstream historians and filmmakers made them out to be. Will they be depicted as barbaric individuals who had no respect for life? Will the genocidal smallpox epidemic which infested mostly the upper Missouri tribes be told to European America through Native American eyes? Historically, white American history has only been concerned with promoting the specious doctrine of Manifest Destiny, a doctrine which has minimalized the inhumanity and suffering of the Indians, while promoting and justifying the imperialistic agenda of the white conquerors.

"We need non-Indian people to work with us to tell our stories, to point out extraordinary things that we [Native Americans] think of as ordinary and make a better point for things we take for granted, things we think everyone else knows. But we must be careful who we let warm themselves by our fire," said Susan Shown-Harjo. She praised the efforts of Robert Redford who is the founder of the Sundance Film Festival held annually in Park City, Utah. Shown-Harjo, Cheyenne and Hodulgee Muscogee said, "It's important for us to tell our own stories and sing our own songs."



The thing that really caught my interest was the notion that it would be made by Native American filmmakers.

George Burdeau • director of TNT's *The Plains: Part One and Part Two*
© 1993 TBS, Inc. • photograph by Kenny Blackbird

Sonny Skyhawk in "Geronimo" — on American Indian Legend
Columbia Pictures

© 1993 TBS, Inc. • *The Native Americans*
photograph by Kenny Blackbird

Monica Delgado VANWAGENEN

BY TIMOTHY YAZZIE

MONICA DELGADO IS OF HISPANIC DESCENT. Her family is from a small town in the state of Chihuahua, Mexico. When the Spaniards lived there they kept Indian slaves working in the mines. The tribes who were there were the Tarahumara, Tobosos and Apaches. Monica figures she is a descendent of the Tarahumara since they were the most numerous natives there. Like most Hispanics, she has a mixture of European and Indian blood. In her immediate family, she is the third of four sisters. She is 22 years old and majoring in anthropology. Recently, she finished producing a 27-minute documen-



Chevy Camaro



tortillo



cottonwood tree

tary film for her senior project. She received a lot of help in producing the film from her husband, Michael VanWagenen, a BYU alumni who produces historical documentary films.

This summer Monica went to

Brownsville, Hidalgo and Elsa, Texas, to work on her senior project. These cities are located at the southern tip of Texas along the Mexican border in the Rio Grande Valley. Her project centered on the much publicized shrines of the Virgin Mary and Jesus Christ. It is said that when the Virgin Mary and Jesus Christ appeared in the various cities, they left their images on three objects that have become shrines. The three shrines are a cottonwood tree, a Chevy Camaro and a tortilla. Since the shrines have been publicized by the media, thousands of people have traveled to southern Texas to see these shrines in hopes of receiving blessings and miracles. Most of the people visiting the shrines are of Hispanic descent. Their belief and worship are a mixture of Spanish Catholicism and various ancient Indian religions.

The figure in the cottonwood tree is a figure of the Virgin Mary that formed through the outgrowth of a branch. It was discovered only after the cottonwood's branch broke off. Three protruding supports for the branch in the tree make up the formation of the body and two arms. The spot where the branch once extended is thought to be the head of the figure.

On May 25, 1983, in Hidalgo, Texas, Paula Rivera was making tortillas for her husband. As she turned the last tortilla, she noticed a peculiar image. After carefully observing the tortilla, she noticed a figure that resembled an image of Christ. She saved the tortilla and built a shrine for it. Now, people come to her residence to see the shrine. Sometimes they even request blessings from her.

Concerning the Chevy Camaro, in Elsa, Texas, Dario Mendoza was working on his car one day, when his family reported seeing the black silhouette appearance of the Virgin Mary. Later the police and media came to report the incident.

Monica learned of the shrines through her husband. He wanted to do the documentary on the shrines, but he eventually lost interest and abandoned the idea. After discovering that her husband would not document the story on film, Monica decided to produce a film as a senior project.

Monica started her project in April of 1994. She started by receiving funds from various departments at BYU including a generous grant from the Multicultural Department. After gathering the funds from these various sources, Monica had just enough money to travel to Texas, to purchase the necessary equipment for film making, and to finish the film.

Once they arrived in Texas, Monica began directing and producing the film. She was the director and executive producer. Her crew consisted of her husband, Michael VanWagenen, Kelly Goodman, and Trent Black. She and her crew stayed for about three weeks shooting the film. After she finished, she came home and edited for approximately four months. The project took about a year to complete from the fund-gathering to the editing.

When asked about the objective of her film, Monica stated that she produced the film to portray the effects of the shrines on the people who visited the area and the people who lived there. Her documentary in no way tries to prove or disprove the validity of the shrines.

The film is entitled "Mundo Milagroso" and lasts 27 minutes. The length of the film was determined so that it could be aired on PBS and similar broadcasting stations. The documentary will also be entered in film festivals.

BY GONZO VARGAS

Marguerite Starr

SCHOLARSHIP

EVERY YEAR SEVERAL OUTSTANDING STUDENTS are benefited by a unique scholarship, the Marguerite Starr Scholarship. Donated through a family foundation, the scholarship is open to all Native American students with disabilities.

This year there were three outstanding

recipients:

Kathleen Anne D. Lolotai was one of the recipients. Anne is from the Brule Lakota ancestry. Though confined to a wheelchair, Anne is always making a difference through her positive attitude. Her goal is to obtain a sound education through which she may help others. Her major is community health and she plans to work in Hawaii.

Lori Ruth was also a recipient of the Marguerite Starr Scholarship. Although challenged by a hearing impairment from an early age, she continues to be successful. She is an elementary education major and plans to teach in a school for the deaf. Some of her favorite moments are spent caring for her two-year-old daughter. Due to her outstanding accomplishments she was chosen as one of the recipients of the Marguerite Starr Scholarship.

Nettie Adams comes from Creek ancestry. She is a history major and interested in attending law school. With a perpetually young attitude, she continues to defy the world and its biases. She has made a great contribution to the representation of Native Americans. As a result of her arduous work and outstanding activity, she has been chosen to receive the Marguerite Starr Scholarship. Nettie was also recently accepted to the BYU Law School, a start to a promising career.



Courage and a positive outlook on life have made the recipients great examples for all to follow. Through the benefits of the Marguerite Starr Scholarship, these students are rewarded for their hard work.

Miss Indian Scholarship

PAGEANT 1995

BY TODD WALLACE

THE MISS INDIAN SCHOLARSHIP WAS AWARDED for the 16th time at the old county courthouse on March 11, 1995. The contestants must possess character and talent, not just physical beauty. In fact, the Miss Indian Scholarship Pageant is not a beauty pageant. This pageant is unique in what it tries to promote in the contestants and accomplish as its ultimate goal.

The Miss Indian Scholarship Pageant is the only one in the U.S. that requires its contestants to prove at least one-fourth Indian ancestry and maintain high moral standards. This pageant promotes the belief that true beauty cannot be encumbered by vice and immorality. Several of the contestants expressed their happiness about making new friends and acquaintances. The pageant is an opportunity for the young ladies to come into contact with other individuals who share the same beliefs, priorities and cultural background.

The pageant is also education-oriented. The contestants don't merely compete for lucre, they compete for a scholarship that is applied to their future education. A scholarship as the end reward of this pageant reveals the whole philosophy behind this event. The pageant receives no commercial sponsorship, although American Indian Services provides scholarships of \$1,000 to the winners. The Miss Indian Scholarship Pageant's ultimate goal is to provide monetary awards and inspiration for its contestants so they may pursue higher education.

The pageant's executive director, Doreen Hendrickson, has been directing the pageant since 1980. She and her family cover the costs of the pageant. Her son does the printing for the event and her daughter prepares food and flowers.

Although this is a considerable financial commitment for her family, Doreen believes that the pageant is a very worthwhile and beneficial event.

In order to be eligible for the scholarship, the contestants must be U.S. citizens, never have been married and be between the ages of 17 and 24.

Competition began Saturday afternoon, which included interviews and swimsuit, talent, and evening wear competitions. The talents that were demonstrated ranged from a classical rendition of "Fur Elise" to a performance of a modern American Indian dance called "Wind Song."

From a group of seven contestants, three young ladies were selected to receive scholarships. The seven contestants included: Gennifer Case, Effney



DaNae Robinson

Gardea, Chauma Kee, Shanda Laiwakete, Melissa Nakai, DaNae Robinson and Jamie Watchman. The winner of this year's Miss Indian Scholarship Pageant was DaNae Robinson, from Cedar City, Utah. The first and second runner-ups are Chauma Kee, from Kamus, Utah, and Shanda Laiwakete, from Sandy, Utah. Trophies were also awarded to contestants Chauma Kee for selling the most tickets, and to Jamie Watchman, who won the Director's Award.

After an exhausting evening of performance, one may wonder how all the contestants could remain so vibrant and alive. What is even more admirable and heartening is to see how genuinely each contestant congratulated the other. The Miss Indian Scholarship winner DaNae Robinson summarized the group's feelings: "It has been great to meet the girls and to make new friends."

Change is the Purpose of Life!

RAMONA NEZ
ALUMNI SPOTLIGHT

BY VALERIE TSOSIE



Ramona Nez – Alumni Spotlight

A WELL-KNOWN NAVAJO GRADUATE OF Brigham Young University is Ramona Nez. She comes from Albuquerque, N.M., where she is currently the federal project director for the Albuquerque public schools. The first thing that you notice about her is her smile and a welcoming manner that makes you proud of who you are. The University had the honor of her visit during Lamanite Week, where she gave a promotional speech for the Lamanite Youth Conference. In her presentation she focused on goal-setting, which she has demonstrated very well in her life.

She grew up on the Navajo reservation, where she attended boarding school at Chinle, Ariz. Later she had the opportunity to be a part of the Indian Placement Program, an LDS-sponsored program that enables students to receive a better education. Then, she returned to the reservation and graduated from Chinle High School. In recalling her own

experience in high school, having a goal to attend BYU helped her to steer away from paths that could have been destructive. Pensively, she says, "Goals keep you organized, keep you focused. Sometimes goals are your friends because they keep you from going down a road that you have been cautioned about." What a great reason to make sure that you keep goals in your life. They do provide purpose and fulfillment.

On becoming a BYU student she found that she wasn't prepared for college, unlike many students. She studied diligently, which earned her a Multicultural Dean's Leadership Scholarship by her junior year. She says, "You've got to fight for yourself if you have a goal." You can't just dream about your future, you have to work at it. No one will be around to push you towards your goals, it will be no one else except you. You have to make that difference in your own life. She urged the students to begin working on their career goals, by reviewing what needs to be done and making a plan.

Academics is not the only place that goals are applied. While she was at BYU she was a part of Lamanite Generation, a musical touring group, and the Tribe of Many Feathers Club. She became the first female president of the Tribe of Many Feathers during her sophomore year. She held that position for two years, where she demonstrated her excellent leadership skills. Here she learned that any organization could be successful, "if you become part of the solution instead of the problem." Any organization will have problems, but you can't just keep talking about them, especially if it is an ethnic organization, where the success of the organization will become representative of the whole group. Take part in your own organization. Be active and creative, because these are things that help make an organization run smoothly.

She also served a mission in Honolulu, Hawaii. A mission is definitely filled with a goal-oriented atmosphere, where the goal is just to touch one person's soul in conversion. She expressed this same kind of goal in her presentation, that is to touch just one student in motivating him/her to really think about life. She

says, "I not only want you to take education seriously, I want you to take life seriously. ... You can still have fun, but you still need to be responsible for what's important to you." This heart-felt plea shows you her strong testimony in life.

In the past, many minority groups have become notorious for negative attitudes or a reluctance to change. She was disappointed to know that these kinds of stereotypical attitudes still existed. "We have to worry about what we do as individuals. ... It effects the background that we come from ... [because] you will be one of a few that will be representing your culture." We need to make it a part of our goals to become recognized for optimism. It is up to us to change that perspective. "In your school, [work, home] people should not only recognize you for who you are in your ethnicity. They should recognize that you represent something positive. ... A positive person has a vision."

She says there are two things that count in goal-setting: "What we think in our minds and what we think in our hearts." Everything that we do is dictated by these two things. Every action that we take will be a product of our thoughts. She went on to testify that the reason that we were brought to this earth was to make a difference. "Change is the purpose of our lives!" We need to change old stereotypical attitudes, our personal lives and in a sense, the world we live. We just have to remember, "What we do today will affect what happens tomorrow." She says all this commandingly enough to make you remember, yet there is a feeling that lets you know that she truly cares for you. Her short time here showed us a meager sprinkling of her love.

BY GONZO VARGAS

A Taste of Growing diversity at BYU

STUDENT SPOTLIGHT

TO UNDERSTAND THE BYU COMMUNITY, ONE must know some of the prominent multicultural students that are part of it. Some outstanding students have been chosen to be part of our profile of BYU.

CRYSTAL DAVIS

Crystal is a very important member of the BYU African-American population. Crystal comes from the large city of Chicago, Ill. She is a sophomore majoring in sociology with a minor in business administration. She is the oldest of four children three girls and one boy. Although big city high school was sometimes rough, Crystal enjoyed many good times. The good times in high school would always outweigh the bad for Crystal. Crystal found out about BYU through a friend she had been dating. The members at her friend's ward took special interest in Crystal and gave her the opportunity to visit BYU. She liked the school and decided to continue her education here. The people at BYU attracted her the most. One of the fun activities that Crystal picked up at BYU was learning how to country dance. Crystal has always been an outstanding student, from valedictorian in high school to good grades at BYU. One suggestion for new students is "to be yourself and you will find people like you and you will be a very happy student." Crystal believes that participation in BYU activities should also be part of a student's life. Crystal is involved in the Black Student Union, a group available to everyone, which gives a greater understanding of the African-American culture. She is also an employee of Student Life. Crystal is a great example of BYU's diversity.

CARLOS RUIZ

Carlos Ruiz is a freshman studying international relations. He comes to BYU from the neighboring country of Mexico. He attended a private high school funded by the LDS Church. He turned down going to a university in Mexico because of the good environment that BYU offered him. His transition to BYU was hard at times because of the language barrier. He has beaten the language barrier and is enjoying BYU life more fully. Through his good grades, Carlos was able to attain a scholarship. He believes that BYU has very good support systems for multicultural students, which should be taken advantage of. Carlos feels it's hard to feel alone because there are always activities going on. A lot depends on what we make out of the activities. Carlos feels planning is the key to success in college for new students.

Carlos is also an integral part of the BYU community.

FAO TAVANA

Fao Tavana is the oldest of seven children. Her dad is a director for CES in Samoa and her mom owns a cake business. Fao was born in New Zealand and attended part of high school in Samoa and later moved to Provo for her final two years. Fao thought she would be attending BYU-Hawaii, but through the influence of her parents she decided to attend BYU in Provo. Adjustment to college was not that difficult, since she had attended Provo High. She stresses the need for everyone to keep their culture. She enjoys being part of the Polynesian Club and being able to learn more about other cultures through other clubs. She is a sophomore majoring in family science. Fao's goal is to attend law school and practice family law. She plans to go back to Samoa to help in family settlements. Fao is also an employee of Student Life. Fao enjoys being part of the BYU community.

These are a few examples of the growing diversity at BYU. Through their lives they reflect the high standard of the BYU

community. BYU thanks them as well as all other multicultural students for the rich cultures they bring to campus.

BY TIMOTHY YAZZIE

Ken Sekaquaptewa

FACULTY SPOTLIGHT



Ken Sekaquaptewa and family – Faculty Spotlight

KEN SEKAQUAPTEWA WORKS AS AN ASSISTANT director in the Multicultural Student Services Office. Ken came to work for BYU in the fall of 1979 as a part-time administrative staff employee following a job offering by then Multicultural Director John Maestas. After a couple of semesters, his part-time position turned into a full-time position.

Ken was born and raised in Phoenix, Ariz., and is the third of four children. He has one brother and two sisters. His father is from the Hopi reservation in

Hotevilla, Third Mesa, Ariz., and his mother is from Shanghai, China. Ken's parents knew how to speak their languages, but since each parent could not speak the other's language, the only language Ken heard regularly while he was growing up was English. Thus, Ken learned neither Chinese nor Hopi.

During Ken's childhood summers, his family would visit their grandparents on the Hopi reservation and stay with them for about two months. It was during these times that Ken became acquainted with the Hopi culture. When Ken was asked about the meaning of his Hopi surname, he said his last name is his grandfather's Hopi name. The name means "coyote with yellow markings on neck."

As previously mentioned, Ken's mother is from Shanghai, China. She came from a wealthy Chinese family. Her father was a dentist and businessman. While she lived in China, the Communists took control of the government. During this Communist seizure, her family fled their house and hid their belongings. To avoid suspicion, the family portrayed an appearance of meagerness though they maintained a comfortable lifestyle. Later after marrying Ken's father, who was in the army, she came to the United States. As a child Ken learned about his mother's origins, but he did not learn much about her culture. Ken's acquaintance with his Chinese background did not come until later in his life when he toured China with the Lamanite Generation.

At the age of 21, Ken was called to serve in the Southwest Indian Mission. He served in six different areas and among five different Indian tribes. The Indian tribes he served include Supai, Tohono-o-otam, Navajo, Southern Utes and Jicarilla Apaches. He says the most interesting area he served in on his mission was Supai, Ariz. Supai is located in the Grand Canyon. The only way to get to Supai is to hike down several miles of winding narrow canyon paths. Often, visitors riding down the canyon on mules have been known to have their mules step off the trail and the situation ends in

an unfortunate disaster. Once you manage to reach the bottom of the canyon, you run into a friendly village of Indians. As a part of their business, the Supai Indians provided visitors a place to sleep and food to eat. It was among these people that Ken taught. While he served there, the missionaries were allowed to wear jeans and boots. Since there was no running water, Ken remembers starting every morning with a visit to the stream to groom himself.

After his mission, Ken spent about two years on the Hopi reservation. There he worked with his dad on establishing and maintaining a tribal newspaper for the Hopi people. His dad published while he edited. During this time, Ken started thinking about returning to college. He says before his mission he did not want to attend BYU because he thought his laid-back personality would conflict with the BYU's strictness. Since he had served a mission and had an opportunity to serve in his branch, he felt he could now attend BYU without any conflicts. Thus, in 1974 Ken came to BYU to attend school.

At BYU, Ken majored in secondary education in English and minored in communications. Aside from school, he participated in the Lamanite Generation.

After finishing school, Ken applied at the KSL television news station for an assignment as the desk assistant and got the job. He started part-time and later moved up the company ladder to become the assistant director of the six and ten o'clock news. After working for two years at KSL, Ken noticed the intense rivalry and fast-paced lifestyle of that industry and decided that was not what he wanted. This was the time he resigned his position at KSL and accepted an offer at BYU.

After coming to work for BYU as a full-time employee, Ken received an invitation by Janie Thompson to help with Lamanite Generation. His assignment was to teach the hoop and fancy dance. While he worked with Lamanite Generation, Ken met Lynne Laeha and started dating her. Lynne was a Hawaiian transfer student from Rick's College. Since Ken had worked with Lamanite Generation for the whole year, he went on their summer tour as an assistant and a substitute dancer. One early summer

morning when the tour left Eastern New Mexico and headed for Texas, Ken and Lynne stayed awake talking while everyone else went to sleep. During their conversation, Ken proposed. Later that night as part of Ken's usual routine, he introduced everyone in the cast and left Lynne to be introduced last. He stated in his introduction that he had saved the best for last and introduced Lynne as his fiancee. This introduction left everyone on stage in surprise.

Ken and Lynne went on to have five children. They have four sons and one daughter. The children's names are Kam, Kory, Kali, Kevin and Kyle. They currently live in Orem, Utah.

BY TODD WALLACE

Larry Echohawk: AN ADVOCATE FOR INDIAN EDUCATION

LARRY ECHOHAWK'S LIFE HAS BEEN ONE THAT has reflected an enduring relationship of love for the learning process. His successes in the law profession, in civic responsibilities and in the more intimate realms of his life, have all been, in part, a result of his deep-rooted conviction that education is an investment that will enormously bless one's life. Mr. Echohawk is a benefactor of "The Go My Son Era" at BYU, an era in which LDS Church leaders were zealously intent on making BYU what a former administrator, Paul Felt, called "the Indian University of the U.S." Larry praised the efforts of the ecclesiastical and administrative leaders of the University; their emphasis on Indian education recruited hundreds of Native Americans to this campus. Larry fears, however, that today's emphasis on recruitment is not as strong as it could be, thus

making this University's reputation in serving the Native American community weaker.

Having grown up in Farmington, N.M., Larry joined The Church of Jesus Christ of Latter-day Saints when he was fourteen. "One of the most influential people of my life was Spencer W. Kimball," Larry says. Having met President Kimball (then an apostle) at an Indian youth conference just outside Farmington, Larry recounts having been very touched and impressed by the prophet's tender regard for Native Americans: "He had a great love for Indians. You just sensed it — you knew it." After graduating from high school, Larry was recruited by BYU's athletic program to play football. He was awarded a full-tuition athletic scholarship. Although growing up with Indian values and cultural ideas (his father is full-blooded Pawnee), Larry insists that during his early education he had to compete with Indian and non-Indian students alike. "We went to public schools and had to learn to compete, not only in the classroom, but on the athletic field as well," Larry recalls. He feels that his educational background in the public school system was beneficial to him because when he got to college, it wasn't a total shock to him.

When Larry came to BYU's campus, he felt a strong Native American presence. He was impressed by the University's interest in recruiting and promoting education among Native Americans. He looks back with fondness on the interaction he enjoyed with such people as Ernest L. Wilkinson, Paul Felt and LaVell Edwards, all of whom took special interest in Larry and his abilities. "My mentors on campus were people who had a special interest in Indian students," Larry relates. Many individuals that Larry met during his BYU years have remained his "life-long friends."

Larry's participation in the Tribe of Many Feathers, the Native American club on campus, also yielded a number of positive experiences. His interaction with other Indian students provided him a strong network of friends who had similar interests and values. During Larry's stay at BYU, from the fall of 1966 to May of 1970, he recalls that some 600 Native

American students were a part of the University's student population. At this time in BYU's history, a strong emphasis was placed on recruitment of Native Americans and the mission to the Lamanites. The theme song "Go My Son," was an inspirational song that was itself inspired by this era of intense fervor for the Native American cause.

"Go My Son" stresses the importance of Indians gaining education so they can cope and compete in today's world, without abandoning their centuries-old values



Larry Echahawk

and traditions. "Go My Son" is "what we were all about in those years," reflects Larry. "We were trying to get an education and climb a ladder to do something with our lives and it just wasn't for you individually, but for the Indian people." He feels that he attended BYU at a very special time and that what happened to him on this campus was a "preparation for me to have a right attitude about what I wanted to do with my life."

After graduating from BYU, Larry continued his education by enrolling in the University of Utah's Law School, since BYU did not have a law school at that time. He went into Indian tribal law in the hope of working with his people. Having obtained his law degree, he devoted the first thirteen years of his life working with the Shoshone-Bannock tribes at the Fort Hall Indian Reservation, located near Pocatello, Idaho. During

these years, he also had a private law firm in Salt Lake City, which gave him the opportunity to work with several tribes, Indian organizations, and private individuals.

In 1986, Larry decided that he had something more to offer than simply using his education for the benefit of Indian people. Starting then, Larry became increasingly involved in politics. His campaign as a county-elected attorney was successful, which encouraged him to seek other political goals. His ambitions led him to be elected as Idaho's Attorney General. His most recent political endeavor put him on Idaho's ballot for governor. His political agendas have been noted for their strong emphases on the elimination of child abuse and domestic violence, as well as giving enhanced rights to crime victims.

While running for Governor of Idaho, Larry summed up his feelings about his past education: "I am a product of Brigham Young University." During his formative years on this campus, Larry was impacted by many caring individuals and friends that trusted in his abilities and values. Several of Larry's children have been educated at BYU as well. Unfortunately, there has been a significant decline in the number of Native American students. Larry feels that "today ... there has been a waning of the focus or commitment of the University towards Native American students." He went on to cite a figure that suggested that Native Americans constitute about only one percent of the studentbody population. He feels that not having a stronger Native American presence is a missed opportunity for Indians and the University. Larry feels that much good could be done across America if interested community members, students and administrators could foster more interest in recruiting Native American students to BYU. While BYU does serve a large number of Native American students, a rekindled interest could bring about growth in the number of Indian students attending the University.

Larry Echahawk believes that an investment in American Indian education is a must. Many Native Americans who have been helped by public assistance monies and private awards have returned much to enhance and improve the quality

LARRY ECHOHAWK CONT.

of life among not only their own people, but to society as a whole. "If you invest a little money in somebody that may come from some meager circumstances, give them a good education, they will return the investment manyfold," Larry believes. Given Mr. Echohawk's many and varied accomplishments, he certainly has shown how one Native American can benefit and influence his community and nation.

BY GONZO VARGAS

hispanic alumni REUNIOIN



George Rodriguez – keynote speaker

THIS YEAR'S LAMANITE WEEK WAS AN HISTORIC moment for all Hispanic alumni. It marked the first Hispanic Alumni Reunion ever held by BYU. Keith Hamilton is responsible for much of the hard work involved in organizing the reunion. Thousands of Hispanic alumni around the states were contacted and invited to the reunion. The reunion provided an environment where alumni could meet and converse with each other. The reunion featured a delicious dinner followed by remarks from BYU President Rex Lee and the keynote speaker, George Rodriguez. The musical group Los Hermanos De Los Andes was also part of the entertainment. The night ended with

a special treat, a performance by Lamanite Generation.

The keynote speaker, George Rodriguez, is a prominent Mexican-American BYU graduate. He is a government official working as the director of U.S. Housing and Development in Houston, Texas. Previously, he worked in Washington, D.C., as special assistant to Secretary Kemp and before that he was an assistant in the Justice Department. One of his proudest accomplishments at BYU was being a co-founder of the Mexican-American Student Service Association, a multicultural club with emphasis on Mexican-American studies. George has been involved with the Hispanic community since the age of 16. In the LDS Church, George has served in the High Council in the area of Washington, D.C., and has held various other callings. George sees the present case of the Hispanic community as having some major internal problems. There is internal gang violence, a dropout rate of 70% for junior high students, and use of guns and drugs. We need to address these issues internally rather than blame exterior forces. We must address the issues like immigration. For one Hispanic that succeeds and assimilates into society there are two or three that we need to help. George believes we are at a crossroads at BYU. We need to start acting on our own, rather than waiting for external forces to act. He believes the Mexican-American community is unique, therefore we need to address the issue of their uniqueness. We must relate to other cultures, but at the same time we must keep our uniqueness. He believes those with the ability to compete will have the doors opened to them. In the Church, we must also be ready to be leaders and prepare ourselves for great responsibilities as the Church grows globally. George's council to students is: Where there is a will, there is a way. In order for students to succeed he believes students must believe in themselves and understand that life is not easy. George had to make many sacrifices to get to the place where he is. It was tough. Students need to hang in there and believe in themselves. He believes that students should ask for advice. They should look for it because there are many

willing to help. George added great flavor to the first Hispanic Alumni Reunion at BYU.

BY TODD WALLACE

the 1995 Multi-cultural Student AWARDS BANQUET



Multicultural Student Awards banquet presenters

SEVERAL OUTSTANDING MULTICULTURAL STUDENTS were recognized for their academic and leadership excellence in this year's Multicultural Spring Awards Banquet. This banquet is held annually in order to present scholarships to students from the Native American, Black, Hispanic, Polynesian and Asian communities.

This year's banquet featured a newly-produced film called "Beauty Before Me: Navajo Rug Weavers," which was made by BYU students. This film explained the creative significance of rug weaving to the Navajos. This beautiful film set the mood for the banquet.

The first award presented was the Outstanding Freshman Multicultural Student Award. This year's award went to Anthony Clah. The son of Herb and Sandy Clah, Anthony is a geology major who has been involved in football and BYUUSA here at BYU.

The Earl Wayne Cox Scholarship was awarded to Lorin Lee Smith, a manufacturing engineering major. This scholarship, named in honor of the late Earl Wayne Cox, is awarded to a married male student who shows great academic potential, as well as potential to be a good

father. Smith is married to Kimberly Rice and served in the Arizona Tempe Mission.

This year's Emil Pooley-Lamanite Generation Scholarship was awarded to Mark Kailiponi, the son of Colin and Mona Kailiponi of Wailuku, Hawaii. A psychology major, Mark is currently the president of the Lamanite Generation.

After these individual scholarships were awarded, the Dean's Leadership Awards and Academic Awards were presented. By cultural group, here are the winners of this year's awards:

Native American: Valerie Tsosie. A Navajo from Wide Ruins, Ariz., Valerie is a pre-nursing major who has served as vice president and president of the Tribe of Many Feathers. Valerie came to BYU as a Chief Manueltito Scholar and has been active in leadership roles.

Polynesian: Daniel and U'l Sing. Daniel and U'l are married and are very active in a variety of activities. Daniel is serving as the Polynesian Club president and has served as a multicultural physical science tutor. U'l serves as a teacher's assistant for the Polynesian ethnic dance class and has been involved with the Lamanite Generation and Discovery Program.

Hispanic: Rosemarie Vega. Married to Angel Vega Sr., Rosemarie is the mother of nine children. A transfer student from InterAmerican University of Puerto Rico, she anticipates entrance into the nursing program at BYU this spring. She has been involved in community programs such as the American Red Cross.

Black: Dorothy "Dot" Todman. The daughter of Marg and Jim Ball of Ontario, Canada, Dot is a senior majoring in music and theatre arts. She has been involved in New Student Orientation, Y-Groups and Leadership Conferences. She has served as secretary and vice president of the Black Student Union.

Asian: Somphien Un. A junior majoring in broadcast communications, Somphien is the daughter of Bounchan and Mou Un of Lynnwood, Wash. In the future she will be participating in the productions for KBYU in the editing lab. She is cur-

rently serving as vice president for the Southeast Asian Club.

Dean's Academic Awards

American Indian: James Tree. A member of the Hopi Tribe, James is currently a member of the Lamanite Generation. The son of Miriam Tahbo and Jimmy Tree from Polacca, Ariz., James is a junior in occupational therapy.

Asian: Royce Hanamaikai. The son of William and Kay Hanamaikai of Clovis, Calif., Royce is a senior majoring in international relations. He served a LDS mission in Hookaido, Japan, where he was able to teach his people the gospel. He has danced for the Polynesian noon show and plans to dance for the Hawaiian Civic Club's Holoku Ball.

Hispanic: Katrina Rodriguez. The daughter of Amos and the late Catherine Rodriguez of LaJara, Colo., Katrina is pursuing a degree in elementary education. Katrina has been involved in the adopt-a-grandparent program and currently serves as a peer counselor for the 1994 Discovery Program participants.



Lorin Lee Smith and family with Cax family representative

Black: Cherie Young. The daughter of Gene and Beverly Young of Corvallis, Ore., Cherie is a junior majoring in psychology with a business/pre-med minor. As co-president of the Black Student Union, she was instrumental in planning the fashion show and Martin Luther King Day for Black History month.

Congratulations to all of the recipients of this year's Multicultural Student Awards! The contributions of these students and many like them make this campus a diverse and interesting place in which to learn and live.

BY TODD WALLACE

the history of "GO MY SON"

"From on the ladder of an education
You can see to help your Indian nation"
—words from "Go My Son"

IN THE LATE 1960S ON THE BRIGHAM YOUNG University campus a song was conceived that heralded an era of educational change and spiritual reawakening for Native Americans. It was a song written to enliven the souls of all those who heard it, as well as to promote a valuable and timely message. This song was "Go My Son."

The meaning of this powerful and unique song is best understood when we consider the contributions of the individuals who helped write, compose and encourage it. The Prophet Spencer W. Kimball, a leader known for his deep love and regard for Native Americans, had promoted and created a variety of Church and educational programs for the Lamanites during his ministry as a president and apostle of the Church of Jesus Christ of Latter-day Saints. Under President Kimball's inspired direction, Paul Felt, then director of Indian Affairs at BYU, and other administrators of the university were motivated to find a theme song to be used for the recruitment of Native American students. This theme song would have to do two things: first, assert the importance of a college education in today's world; and second, inspire those who heard the song.

Because the LDS Church feels a special regard for American Indians, BYU, the University that it owns and operates, was the ideal place for the creation of this song. According to Paul Felt, the leaders of the Church and of the University wanted BYU to be known as the Indian University of the United States. To accomplish this, a theme song was needed that would captivate and embody the BYU's commitment and desire to serve Native Americans.

Carnes Burson, a Ute from Duchesne,

"GO MY SON" CONT.

Utah, and Arlene Nofchissy, a Navajo from Window Rock, Ariz., were two students attending BYU during the late 1960s. Paul Felt contacted Carnes and Arlene and told them about the song that he wanted created. Both Carnes and Arlene agreed to work on the project.

Carnes and Arlene faced many months and many struggles trying to come up



Co-author Arlene Nofchissy

with ideas for a song. Finally, the appointed time came when they were to meet with Kurt Olsen, who was providing the technical equipment for the recording. They met with Kurt and explained to him that the song still had not been written. Unperturbed, Kurt told them to go off in an adjoining room and "not come out until you have something," Arlene reflects. Arlene and Carnes, doing as they were instructed, went into the other room and started picking at the guitar and trying to get ideas, melodies, and, hopefully, lyrics flowing. It wasn't too long before "Go My Son" started materializing. Finding it hard to explain exactly what happened in that room, Arlene struggles today to find a concrete way to describe the making of that song. Creative ideas started flowing between her and Carnes, and the result was magical. Arlene recalls that Carnes started "relating the words of Manelito [a great Navajo chief who encouraged his people to learn the ways of the white man] to climbing a ladder." Working with this image, the rest of the song was created.

In retrospect, Arlene is glad that Kurt

Olsen urged them on. "I am glad we were sufficiently humble to accept Kurt Olsen's direction to go off into the other room and not come out until we had something," Arlene says smiling. The faith and belief exhibited by such individuals surely increased Carnes' and Arlene's confidence in their creative ability.

Arlene thinks that the fact "Go My Son" was written by a woman and a man is significant. Consistent with her ancestors' beliefs, Arlene believes woman is a creative source. "I am a multiple person when I sing it ['Go My Son']; I am the grandmother, I am the ancient woman, I am the mother, I am the sister, I am the daughter, I am the female part of the creation." This aspect of creative influence was coupled with that of man's, making the song more complete and whole.

After "Go My Son" was written, Arlene and Carnes were able to present this inspired song not only to the BYU community, but to Native American communities as well. After all, this song was a recruitment song. One experience with singing "Go My Son" that Arlene recalls with great emotion took place on a reservation in South Dakota. After they started singing the song for the assembled audience, they noticed that individuals started filing out of the room. "I thought we had offended them," Arlene reflects. Shortly thereafter, however, they returned into the room. One by one, the people came up to the stage where Carnes and Arlene were singing and started placing jewelry on them. The people in the audience were so touched by the song that they were crying. They were honoring Arlene and Carnes with gifts for bringing this song to them. "I think that was the first indication that something extraordinary had happened," Arlene says with much tenderness.

Indeed, "Go My Son" proved to be something extraordinary. In the years that it has been played and performed, many Indian and non-Indian hearts alike have been pricked by its soulful and touching message. "Go My Son" has gone around the world in the last 25 years. It has made this generation aware of the special promises and blessings inherent to Native Americans.

The language found in "Go My Son" reminisces the promised blessings of the

ancient prophets in the Book of Mormon. It promotes the idea that through education the Lamanites will "blossom as a rose." The successes and blessings of today's Lamanites act as a commemorative blessing of their righteous predecessors.

The message of "Go My Son" doesn't merely assert the value of an academically-oriented education. It also asserts the timeless American Indian ethic of a helping community. "The ladder of an education" which is mentioned in the song's lyrics isn't for the vain glory of the individual making the ascent. Rather, the benefits derived from an education in today's world are to be enjoyed communally. The people who are pursuing higher education and becoming outstanding citizens are the successes of "Go My Son."

The spiritual dimension of "Go My Son" is very powerful. "Go My Son" not only tries to define the role that academia must play in our lives, but it also suggests the value of being a Christ-like individual. "The [college] degree doesn't make a wise or successful man," insists Arlene Williams. Wisdom comes from the recognition that our degrees are useless if they do not allow us to serve our communities. After people listen to "Go My Son," they are left with a powerful feeling of love and regard for their fellow beings, as well as a deep sense of pride for Native Americans.

Co-author Arlene Nofchissey Williams believes that "Go My Son" is being rediscovered today. Recently she finished recording it again. It is interesting to note that when Arlene and Carnes posed for "Go My Son's" album cover that Arlene is holding a red book with the words "The First Twenty-Five Years" inscribed on its cover. On its 25th anniversary, "Go My Son" is being rediscovered.



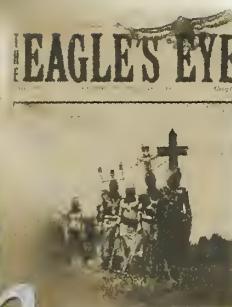
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This twenty fifth anniversary issue is a point for me to reflect on my career. I will say very little to say of what I write will be about the second. At the beginning of 1965, working as a teacher in the English department and trying to complete my master's degree in English at the time, I reached a turning point. Lester Whetstone, then president of BYU College, accepted a position as a special assistant to the English in the Indian Education

Department at BYU. That fall I joined the original five faculty members in this newly organized department. There was really nothing "special" about my instruction. The title "special" suggested that I was without graduate degree and my faculty appointment was tenuous. Now, as I enter my thirtieth year at BYU, I can say that my commitment was tenuous that I couldn't hold on, but it was sp



25th
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